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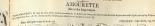
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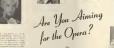














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ROSE HEYLBUT How they "break into" the Metrovolitan



NINO MARTINI

LILY PONS as Cherubino



Are You Aiming for the Opera?

ROSE HEYLBUT How they "break into" the Metropolitan

ROUNDING OPERA in general, and the great Metropolitan Opera in particular, is unique. One reason for this is the artistic combine symphonic richness of orchestration and the greatest singing of the day, with a stage play and scenic splendor, and all at their best. Another reason is that the comparative scarcity of operatic opportunities makes the goal seem extra desirable. It is a fairly safe assumption that, at one time or another, every student in every secret or avowed, of finding a niche of his own somewhere on the Metropolitan's hundred foot stage when the great gold curtains swing apart. Not

THE GLAMOUR SUR-

every one arrives there, of course. Because of the splendid traditions of the Metropolitan, with its standards of merit set by Lilli Lehmann, Caruso, Nordica, Bispham, and Farrar, the organization has established certain levels of performance which must be maintained; and consequently it has but few openings to offer to less than experienced newcomers. But it does no harm to hope, to strive, and to

How does one "get into" the Metropolitan? What happens between acceptance and performance? What is the routine of mounting grand opera? Each of these is a question of vital importance to the aspirant.

No Room for Novices

No one appears in even the smallest rôle on the Metropolitan stage without presenting carefully investigated credentials as to training, ability, and experience; and without submitting to a series of auditions conducted by the General Manager and his staff. Requests for auditions are received throughout the year, and those candidates whose credentials seem most promising, are invited to make the test. This operatic audition can prove a grueling affair, for all the hope it may carry. The vast auditorium is entirely dark and apparently empty. Rows of vacant chairs and the shadows of overhanging boxes range before the candidate, nearly a city block in depth. Somewhere in that dark space sits the General Manager of the Metropolitan Opera, with his co-judges, waiting, unseen, to listen and discover valuable new vocal ma-

The candidates do not know exactly who is hearing them or in what part of the house their judges are to be found. The huge stage is only half lit by a single electric lamp beside the piano. Several auditions are made on the same day, and the candidates wait in the wings,. to be summoned forth to show what they can do. No candidate is engaged on the strength of a single audition. Those that make the best impression are invited to return for a second and a third audition. Sometimes a fourth may be required before the final decision is made. But then there may come a contract; and the one who stepped upon the stage as a candidate leaves it as a member of the Metropolitan Opera with all its opportunities to de-

velop a talent that will please perhaps the most exacting audience in all the world.

Once admitted to company membership, our young artist is listed according to his voice and the number of rôles he knows. The Metropolitan maintains no regular understudies, and consequently, several singers must be able to perform the same part, for normal cast variations and in case of emergency. The casting of rôles is undertaken in the spring of the year when the next season's repertory is announced; and the singers are expected to learn new parts and to brush up on familiar ones during

The actual work of rehearsal begins the following autumn, some two to three weeks before the opening of the new operatic season. It continues straight through the entire year, up to the final preparations for the final performance. No performance is given without rehearsal. As a general thing, leading rôles are definitely assigned to the experienced artists who have performed them many times before. Secondary parts are assigned to several members of the company, the ultimate choice waiting over until the performance is cast.

As The Wheels Go Round

THE METROPOLITAN'S REHEARSALS require elaborate organization. The six regular weekly performances offer six different operas, with six different casts. All must six unerent operas, with six different casts. All must be carefully rehearsed. No matter how familiar the individual singer may be with his individual rôle, the various styles must be blended together, and each performance is refreshed and drilled. This means that many different rehearsals are going on at the same time-on the stage, in dressing rooms, even in the patrons' rest rooms and lounges. Visitors to the Metropolitan often wonder why there are grand pianos in the rooms where coats are checked. They have nothing to do with the subscribers. The company's Musical Secretary works out this complicated rehearsal schedule, summoning the various casts to the proper rooms at the proper hours, and the work is ready to go forward.

The first rehearsal begins with the musical score. One of the assistant conductors goes through an entire part with its singer individually, indicating cuts or the open-



JOSEPHINE ANTOINE



BRUNA CASTAGNA as Carmen

ing up of former cuts, and convincing

himself that the singer's priva preparation has left him absolutely sure of all words and

music and cues. Next, the conductor who directs performance meets the singers, again individually, and shapes the musical material into the pattern he desired Grades of emphasis, shadings, climaxes, all are worked out; and the same passage may be repeated six or eight times, exactly as at a singing lesson. Only after his in dividual part is in fluent working order does our aspirant to honors begin to work with his colleagues.

Duets, trios, quartets, and so on, are now rehearsed cues and entrances are timed; the half dozen individua performances are made to unite into a new and balanced whole. Often these ensemble scenes are taken in regular order; often the more difficult scenes are worked over first. It is possible that the sextet in Act Three may be perfected before a duet in Act One is begun. Rehearsals are never timed in advance. They may last two hours they may require six. Often rehearsals are in progres on the roof stage while a public performance is being given in the auditorium.

When the musical rehearsals begin to "sound," the dramatic work is begun, under the direction of the sugdirector. The same general routine is followed. The stage director meets the members of the cast individually an explains to them, not merely motions and "stage bas ness," but the quality of the performance he wishes ! give. Operatic acting is different from, and more differ than, dramatic acting, for the reason that the singer first consideration must be the welfare of his 100 mechanism. This means that he must deliberately so rifice a measure of perfect freedom to the demands his voice. He may assume no position which might pro constricting to breath control and the emission of go tone; and at the same time he must carry himself in sa a way that the audience is completely maware of an check on perfect freedom of motion or gesture. newcomer, at least, this requires considerable drill Again individual drill is followed by ensemble work in whi the solo singers adjust their own performances to blest with those of their co-workers.

While the cast is being drilled by the conductor and stage-director, the orchestra and chorus, in different (Continued on Page 612)

FASCINATING PIECES FOR THE MUSICAL HOME

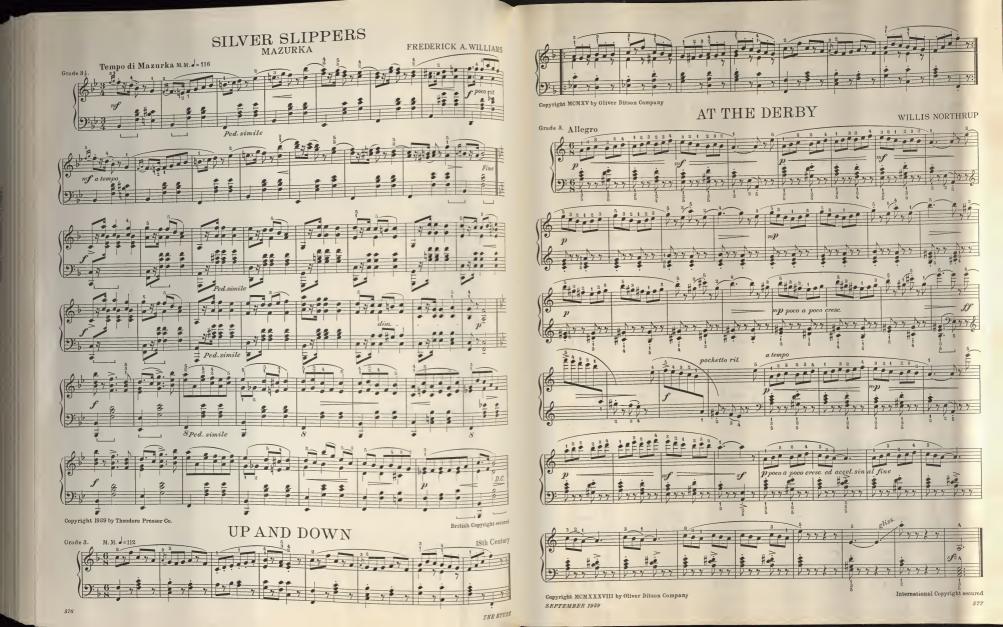
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Piquant, almost Gallic in type is this little recital mazurka by an American composer. Play it with decided rhythm but with light, springing fingers. This composition has all the characteristics of an excellent teaching piece. Grade 3 &



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INDIAN FLUTE CALL FROM "MINISA" At dusk he stood on the lakeside, yearning for his beloved;

the call of his flute echoed plaintively cross hills and woodland. the call of his fluid convergence plaintiety access the composers, Thurlow Lieurance, is arranged here as a This number from the impressive Minisa suite by one of the most distinguished American composers, Thurlow Lieurance, is arranged here as a

This number from the impressive Minica suite by one of the most visting at since Adjusted Andrews transcription is thoroughly practical and is plane composition worthy of a place upon the programs of our foremost virtuosi. Miss Lehman's transcription is thoroughly practical and is plane. piano composition worthy of a piace upon the programs of our foremost virtues; also allocate refinements may be developed properly, ed upon three staves in order to facilitate reading. Practice this for a few weeks, so that its delicate refinements may be developed properly. THURLOW LIEURANCE
Transcribed by EVANGELINE LEHMAN



Note: This transcription is an elaboration of the Indian Flute Call from Thurlow Lieurance's Symphonic work "Minisa." 580

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A BALLAD

This Brahms-like composition, by one of the most gifted of American composers, comprises in a comparatively few measures what is really a very broad and masterly theme. As an octave study it is especially fine. Avoid hurrying or its dignity may be sacrificed. Grade 6.



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PAPILLONS BUTTERFLIES

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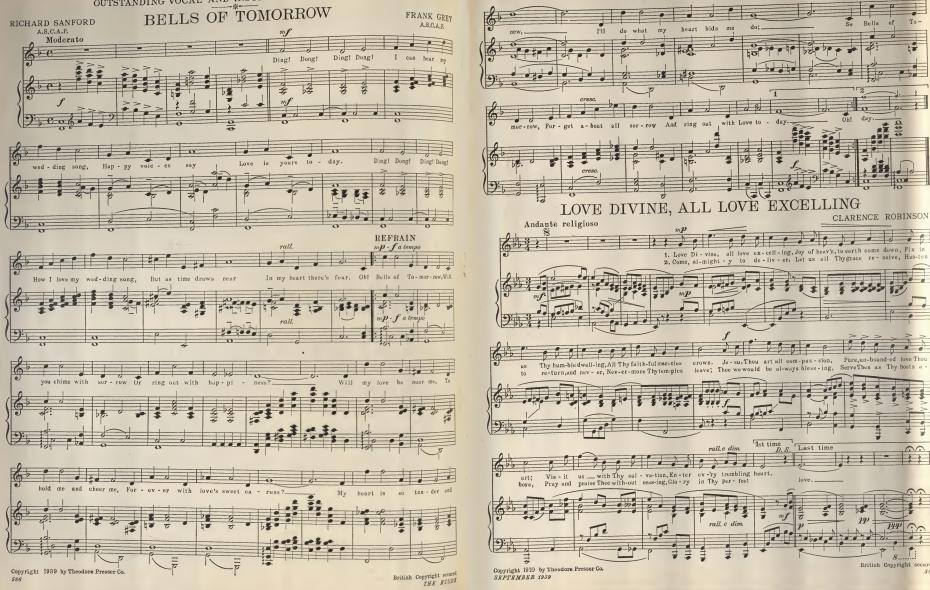
The Etude promised to present Schumann's immortal Papillons in full. The first installment, with an educational preface, appeared in the July issue. The remaining numbers will appear later.



(Composed in 1830 and 1831)



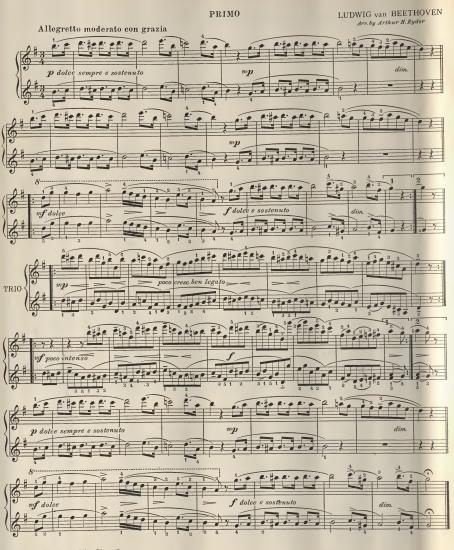
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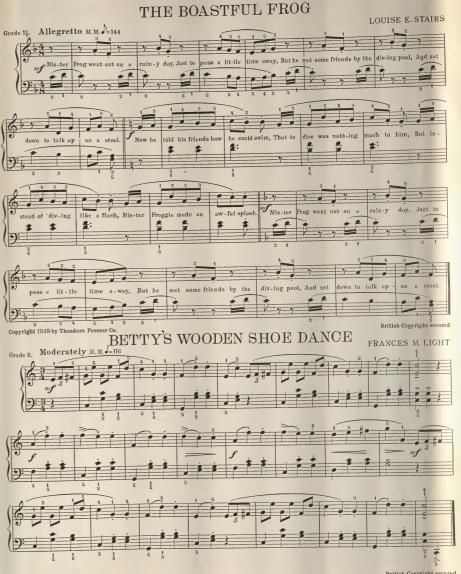




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THE ETUDE

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The Etude Music Lover's Bookshelf

(Continued from Page 572)

conductor of the court theater in Weimar, Here, however, is a thoroughly readable where he met a new flame, the Princess book filled with interesting references which Carolyne von Sayn-Wittgenstein. Wagner, bring us a clearer light upon one of the at the time, was in Zurich with his wife most engaging problems of life. Minna, in the grounds of a large villa among the thousands of music students owned by Otto and Mathilde Wesendonck. we have known, there has been a laudable rom these beginnings, the author has struggle for higher technical efficiency. built a tale with credible dialogue and Laudable, because, before we can walk, we situations not strictly historical, of course, must first learn how to walk. Watch the but quite in line with what might have hap- little toddler in his first amusing efforts

Cosima (Cosette) moves through the lesson in acquiring a technic. At last, he chapters like a phantom of fate, destined does walk. What then? Everything deo wreck the life and ambitions of Hans yon Bülow, whom she married, and to ride ruthlessly over the feelings of Minna, all for the purpose of ultimately bringing to him into trouble, he will walk toward them. Richard Wagner the help, understanding and inspiration for which he had longed for so many years. It is an interminable ethical problem, "Do the ends justify the means?" likely to be settled in any book, Nevertheless, the material makes a mighty interesting story, and one which the author has and composition give their pupils technic tory. His bibliographical list cites twenty-

The Young Cosima" By Henry Handel Richardson Pages: 390

Price: \$2.50 Publisher: W. W. Norton & Co., Inc.

The Phenomena of Inspiration

There are few subjects apart from those can learn in this book will produce finer there are the subjects apart from those sure fire journalistic magnets—sex, selfishness and survival—that draw the human Pegasus?", "Secrets of Great Creative imagination to texts more than that of Writers"; "Beethoven points the way"; inspiration, the mysterious force coming from somewhere and tenanting the human time of a period during which it creates Invoked his Muse"; "Mow Technikowsky the mind for a period during which it creates Invoked his Muse"; "Mozart Passes the great and wonderous things for mankind. Torch"; "Behold the Dreamer Cometh!" The writer of this review has never had "Revelation or Inspiration"; Utilizing Sug any suspicion that the source of inspiration was not divine; and, moreover, after conbehind the Scenes"; "Genesis and Inspirasultation with scores of men and women tion": "Can We, Too, Invoke the Muse" noted for their fine creative genius, he has and "The Power to Create Rests Within found almost none who did not look to Us," all should be gold in the hands of inspiration as coming from this same the worth while student who remembers

We have seen many books upon inspira-tion, but very few that have had the sig-posers of all kinds and all ages, the book nificance to us that is contained in a little is a windfall. "Creative Power," by Frederic "Creative Power," by Frederic "Creative By Frederic By Frederic pedantic, pseudoscientific, supertechnical, or just plain dull. We have felt that the time spent in reading them has been wasted.

to stay perpendicular. It is his first great pends upon how and where he walks, that is what he does with his walking technic. If he is inspired to do things that get If he aspires for higher things, his walking technic may lead him to them. That is, if he wants to do anything in life, par ticularly in the arts, he must have a techt is not settled in this book; and it is not nic; but the technic is only worth what his inspiration leads it to do.

Far too many teachers of interpretation worked out with fine consideration for his- galore and then leave them stranded with little idea of the meaning of inspiration, nine important reference sources. Many Schubert died resolving to study counter-readers of The Erupe will find it most point. He knew that he was deficient in point. He knew that he was deficient in advanced technic; but there have been scores of composers with greater technic than Schubert who have been long forgotten because they did not have in-

> Therefore we feel that this book, although it is not entirely a musical book, is a very valuable one for supplementary reading and "cogitation." The teacher who can get pupils to think over the things he "Brahms' Views on Inspiration"; "Inspirathat the best, and often the most prac-

"Creative Power" By Frederic Howard Griswold Price: \$1.50 Publisher: David McKay Company

The Threshold of Music

(Continued from Page 570)

THE DOCTOR PRESCRIBES MUSIC. C major. We start with an ordinary re we are now in A major, using 47 and 47a seventh chord (27), alter it by raising D as borrowed chords, on loan from A minor. to D-sharp (27a), thus creating a false Thus far we have illustrated the false dominant seventh, and progress nicely into dominant seventh. The fourth measure the tonic. The second measure is in the presents the true dominant seventh, which, key of A minor (the relative minor). This as will be seen, belongs to the key of B-flat key has several chords in common with major. It is included here so that you can C major, among them the same seventh observe for yourself that its sound is the chord on D which appeared in the first same but its meaning quite different. measure. This chord becomes the Fa

If the little markings below each chord it (4_{78}) , This, too, progresses nicely into are followed, it will be seen what it is all the minor tonic triad. The third measure about. The first measure is in the key of is like the second, except for the fact that

seventh chord of A minor (47). We alter (Continued in The Erude for October)

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